

ARTS & ENTERTAINMENT

Visionaries from Dublin, Dresden

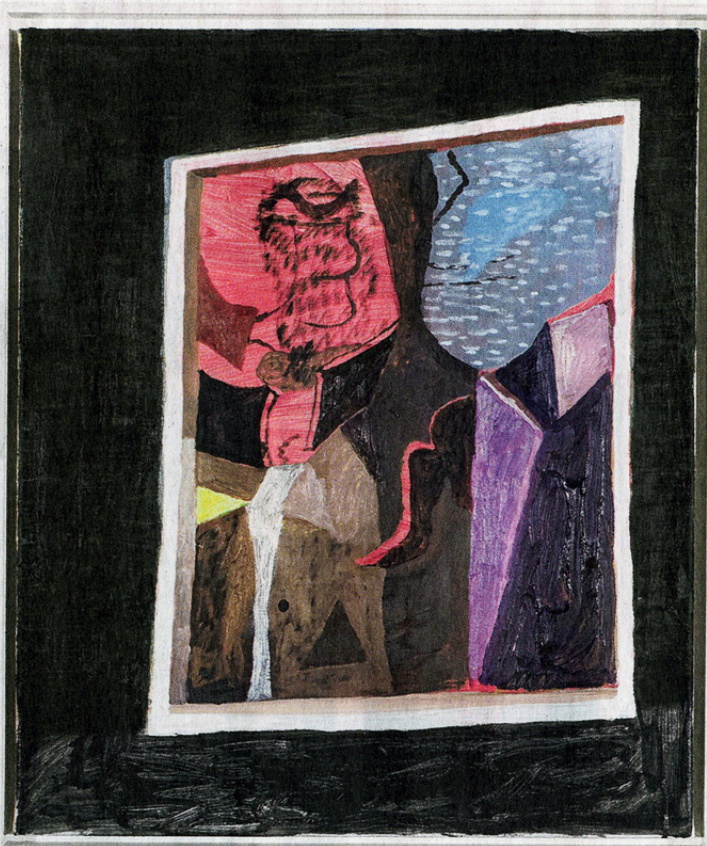
Rossner at Romer

Young: Dresden, Germany, painter Christoph Rossner, 40 years younger than Graham, and uninfected by his lapsed-Catholic existentialism, also searches for content by groping forward in painting. A cluster of his paintings and drawings hangs at Romer Young.

Some viewers — perhaps those closer in age to Rossner — will prefer his works to Graham's because they lack obvious urgency. The big struggles over the fate of painting as an art must, from Rossner's vantage point, appear to lie far in the past.

Perhaps to him the art form even appears to have lost its powers as a rhetoric of picturing in the age of instant image production, although his drawings wobble with a reckless energy that, despite their occasional grotesquerie, feels like optimism.

In its scale, light touch and eccentricity, Rossner's work suggests a pri-



Romer Young Gallery

Christoph Rossner's "Bad Painting" misleadingly echoes the 1970s American art tendency in which "bad" indicated a revision of outworn values.

vate exercise in contrast to the concerned address of sensibilities who consciously feel trapped in history, such as Graham or Kiefer.

Rossner's work has its charms, though, and he keeps an educated eye on the past.

A typical picture by Rossner seems hard to find. The title in English of "Bad Painting" (2012) misleadingly echoes the ironically named American art tendency of the 1970s, in which "bad" indicated a revision of outworn values.

The German title "Böses Bild" has richer implications of unruliness, even malevolence, as well as deficiency. The image appears to have come about from Rossner having blotted out an edge-to-edge composition to create a picture, seen at an angle, within a picture.

A reminiscence of Picasso's work of the 1930s, more suggestive of hazy memory than of research, informs the composition.

Like many of Rossner's pieces, it seems poised — frozen, maybe — on the brink of anecdote, not a bad standpoint for a painter facing a future that renders even futurists mute.

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